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**THE UNIVERSITY  
OF CHICAGO  
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SCHOOL**

**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

**THE UNIVERSITY OF CHICAGO PRESS**



EXPLANATION OF CODE SYMBOLS USED  
WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 27

MAY, 1974

Number 9

## *New Titles for Children and Young People*

Aesop. *More Fables of Aesop*; retold and illus. by Jack Kent. Parents' Magazine, 1974. 55p. Trade ed. \$4.50; Library ed. \$4.19 net.

R  
K-2      Very freely adapted from the Vernon-Jones version, a selection of fables is made comprehensible to the very young both by the simplicity of the language and by the use of sprightly comic pictures. Example: "A Cat and Venus" shows a cat sitting on a garbage can watching a worker dump a load into a truck marked "Department of Sanitation," and when the cat, smitten, is turned into a woman after she has been granted that wish by Venus, the garbage man is shown pop-eyed with amazement. This isn't a distinguished version, but it's one of the few for younger children and it preserves the pithiness of the fable form.

Addie. *Christopher for President*; illus. by Mel Crawford. Golden Press, 1973. 45p. (Golden Books). \$2.95.

NR  
3-4      Set within a narrative framework that is very slight, this describes major facts about our political system. The oversize pages are filled with lively cartoon-style pictures that share a weakness of the text, which is the interpretation of words in another sense than the one commonly used in politics. For example, in discussing a candidates' race, the pictures show people trotting along in shorts and sweat-shirts, and when the text mentions parties ("... Christopher loved parties. In politics, there are two big parties, and everyone is invited to join the fun.") the illustrations show cake and ice cream, a present, and a pumpkin as well as such words as democrat, labor, and liberal against the background. The descriptions of the three branches of the federal government are adequate, but again, the illustrations for the Cabinet shows people bursting out of a piece of furniture. Not a bad idea, but poorly executed.

Alexander, Martha. *I'll Protect You from the Jungle Beasts*. Dial, 1973. 28p. illus. Trade ed. \$3.95; Library ed. \$3.69 net.

Ad  
3-5  
yrs.      Only the little boy whose monologue is the text of this story stands out in the illustrations; all the rest is soft browns; thus the illustrations carry out the concept of the book: nothing is happening save in the child's imagination—or possibly in his dream. Clad in pajamas and clutching his toy bear, the child walks through a forest reassuring his bear; he grows frightened himself, and as he does the bear grows larger, until the bear is carrying the boy, who is reassured by the fact that the bear has "special stuffing." Then they come home and snuggle into bed, and the story ends with the boy waking and saying to his little teddy bear, "Good morning, Teddy! How's your stuffing?" Most children will recognize the feeling of gaining security from a loved object, but some listeners may not understand at the start that the action is imagined by the child.

Annixter, Jane. *Trumpeter; The Story of a Swan*; by Jane and Paul Annixter; illus. by Gilbert Riswold. Holiday House, 1973. 64p. \$3.95.

R Although Olor and his mate, Asa, are named there is no anthropomorphism or  
5-7 embroidery in this story, which serves not only as a life-cycle tale, but as an implicit plea for conservation. This gives a considerable amount of information about migratory patterns, courtship and mating, and flock behavior, and the text is written with respect for the creatures of the wild and with an appreciation of the beauty of that environment. The narrative is realistic, with enough variety and action to sustain the momentum of the text.

Berends, Polly Berrien. *The Case of the Elevator Duck*; illus. by James K. Washburn. Random House, 1973. 54p. Trade ed. \$4.95; Library ed. \$5.59 net.

R No Pets Allowed in the housing project, that's the rule, but when Gilbert gets on  
3-5 the elevator there is a duck. Probably some kid's leftover Easter present, Gilbert decides, and takes the duck home for safety (the duck's safety). Gilbert's efforts to get rid of the duck without having it come to harm are lively, funny, and humanitarian. Gilbert is bright, black, and bespectacled, and his kindness to sad-faced little Julio (who had indeed disposed of an embarrassing Easter present) is touching. The solution is credible, the plot is fresh, the style casual and natural.

Biesterveld, Betty. *Six Days from Sunday*; illus. by George Armstrong. Rand McNally, 1973. 75p. Trade ed. \$4.95; Library ed. \$4.79 net.

M Willie is a Navaho boy of seven who dreads the imminent departure for school,  
3-5 although his older brother assures him that there are some Navaho teachers, that there is nothing to be afraid of. On each of the six days after Sunday, Willie tries to do something to make himself forget school, and it is through this device that the author brings in information about the Navaho culture and its several conflicts with that of the whites. When Willie does get to school, he is so impressed by the way a teacher takes care of his injured horse (which has followed him and turned up during the first night there) that he says, "Once, I did not like the new ways, but now I think I change my mind." "New ways are also Navaho ways," the Navaho teacher says, "Good ways should be everybody's ways." The illustrations are soft and sympathetic, occasionally busy with background detail; the story is written with affection and with respect for the Navaho people, but the style is flat, and the theme of resistance of an Indian child toward leaving home to attend a government school has been used over and over.

Borea, Phyllis. *Seymour, A Gibbon; About Apes and Other Animals and How You Can Help to Keep Them Alive*; photographs by Raimondo Borea. Atheneum, 1973. 74p. \$5.25.

R Seymour is one of the animals at the Education Department of the A.S.P.C.A. in  
4-6 New York, and the book's many photographs show him to be an affectionate and engaging young creature. The text describes Seymour in particular and gibbons in general, but it does much more than that: smoothly and informally, it gives an excellent explanation of adaptation in evolution, and it gives a great deal of sensible information about helping protect and care for wild, deserted, or handicapped animals in zoo programs, cruelty-prevention organizations, clubs, wild life refuges, et cetera. A lengthy list, by states, of organizations interested in animal care and conservation is appended.

Buck, Pearl (Sydenstricker). *Mrs. Starling's Problem*; illus. by Leslie Morrill. Day, 1973. 27p. \$4.95.

Ad  
3-4 Mrs. Starling really has two problems. One is that her mate has decamped, leaving her to feed five voracious nestlings; the other is that she has chosen a hole under the eaves of a house that is not big enough for her to enter after she grows plump. The people in the house hear the pitiful chirping of the baby birds and enlarge the entrance; Mrs. Starling can get in, and the delinquent father reappears to share the burden. The story is slight, nicely told despite the attribution of human emotions to the birds ("She really felt like losing her temper with him for being away so long, but she decided that since she needed his help she had better be nice."), and showing human kindness to wild creatures.

Charlip, Remy. *Handtalk*; An ABC of Finger Spelling & Sign Language; by Remy Charlip, Mary Beth, and George Ancona. Parents' Magazine, 1974. 42p. illus. \$4.95.

R  
3- Why, one wonders, did nobody ever think of doing this before? It's for the deaf and those who live or work with them, it's for children who are intrigued by any kind of sign language, and it may have a significant influence on children's attitudes toward those who are aurally handicapped. Handsome color photographs show the signs for letters (and some of the shorthand signs for words) and almost every page shows a word in handtalk (angel, bug, crazy, etc.) with all the letters given on early pages and the interpretation left, after that, to the reader. The whole alphabet is printed separately inside the book jacket for easier reference. It's attractive, informative, amusing, and long overdue.

Chernoff, Goldie Taub. *Just a Box?* illus. by Margaret Hartelius. Walker, 1973. 23p. \$2.95.

M  
2-3 There is no general explanation in this do-it-yourself book, but a series of projects, all of which are made of a box or boxes. The projects are fairly simply, but—a, the instructions are inadequate; b, the pictures are misleading; c, there are other materials required that are included in the directions but not pre-listed. As an example: "A box can be a Dickey Bird." In this case, the directions consist of one word, "Decorate." The picture shows a box labelled "Salt." It is a tawny orange color with no other print. (All the boxes are in pretty colors and have only one or two identifying words.) The finished product shows a creature with wings, feet, comb, tail, and eyes. Neither in this nor in any other suggested object is there a direction for painting the box. The one value of the book is that it does suggest imaginative uses for paper containers that might otherwise be thrown away.

Cole, William, comp. *A Book of Animal Poems*; illus. by Robert Andrew Parker. Viking, 1973. 281p. \$8.95.

R  
4- Attractive line drawings illustrate an anthology that is broad and discriminating in its selections, which—the editor notes in his brief preface—are not intended to represent every form of animal life, but the best poems he could find. Most of the poems are by contemporary authors, and the choices tend to be less familiar works: Randall Jarrell's "In and Out the Bushes" but not his familiar self-portrait by the bat poet, Theodore Roethke's "The Heron," but not his "The Bat" or "The Kitty-Cat Bird." The poems are arranged by type of animal; some are humorous, a few narrative, most lyric. A lovely collection.

Collier, James Lincoln. *Inside Jazz*. Four Winds, 1973. 176p. Trade ed. \$5.95; Library ed. \$5.92 net.

R  
7-10      How can one define jazz and differentiate it from other kinds of music? Collier does it as well as one can in print by analyzing the rhythmic variations, the use of legato phrasing and syncopation, the improvisation and free phrasing, the interdependence in ensemble performance. The major part of the book is devoted to a history of jazz and jazz musicians, heady and nostalgic stuff for the addicted fan, intriguing for anyone. Collier puts less emphasis than did Studs Terkel, in *Giants of Jazz*, on the contributions of individual composers and performers, but he does discuss trends and influences, the way jazz people lived, and the effects of the record industry on jazz. A divided and annotated bibliography of jazz records and a relative index are appended.

Cosby, Bill. *The Wit and Wisdom of Fat Albert*; illus. by Filmation. Windmill/Dutton, 1973. 62p. \$3.50.

Ad  
4-      A collection of quips from a popular comedian, with three on each verso page facing a cartoon-style drawing on the recto page. The comments range from rather limp ones like, "A fool and his honey are soon parted," and "A penny earned is a penny saved—so what?" to others that have wit: "Education is great; it helps you worry about things all over the world," or "Stop crime in the streets, stay home." Many of the quips are particularly pertinent to fat Albert: "Muscles come and go—flab lasts," or "Fat is beautiful." This doesn't have the appeal of Cosby in person, but any collection of jokes has some appeal, and there are a few gems here.

Cunningham, Julia. *The Treasure is the Rose*; illus. by Judy Graese. Pantheon Books, 1973. 101p. Trade ed. \$4.50; Library ed. \$4.99 net.

M  
5-6      A romantic story is set in a dilapidated chateau in the year 1100. Gentle and lovely, Ariane, the Countess de Mon Coeur, lives with only one old and devoted servant, her memories of a dear husband whose dying words were, "The treasure is the rose," and a pet mouse. Three cruel outlaws imprison Ariane in her quarters, sure that they can prise from her the facts about a rumored treasure, a treasure also sought by the unpleasant local noble. There is a treasure, it is discovered, and the unpleasant Baron is turned off—but all of this is a vehicle for the author's message: love and kindness can triumph over evil, as Ariane wins the respect, confidence, and allegiance of the three thieves, Toadflax, Yarrow, and Ragwort. Julia Cunningham is adept at creating a mood and she writes with skill—but the story is so burdened by stereotyped characters and convoluted romanticism that it is both slow-paced and unconvincing.

Dahlin, Doris. *The Sit-In Game*; tr. from the Swedish by Joan Tate. Viking, 1974. 96p. \$4.95.

Ad  
8-10      Translated from the Swedish, this story of student protest was written when the author was seventeen, and it is written from the viewpoints of each of a group of seventeen high school students. Some of the brief entries are highly personal (Birgitta worries about her own timidity, Anders about his choice of career) but most are concerned with the progress—or lack of progress—the group makes in their efforts to talk to school personnel about the inadequacy of their educational system. Rebuffed, the students stage a one-night sit-in and are reviled by townspeople and roughly handled by the police. The end is acidly realistic. The most effective aspects of the book are the sincerity of the students' concerns and the way in which, as they draw together under pressure, the less articulate members reinforce the others. The effectiveness of the story is hampered by the fragmented technique and to some extent by



the fact that there is never a clear statement of what it is the students want, it is always in general terms.

DeAngeli, Marguerite (Lofft). *Fiddlestrings*. Doubleday, 1974. 143p. illus. \$4.95.

R     A turn-of-the-century story about eleven-year-old Dailey de Angeli, torn between  
4-6   his interest in playing the violin and his exuberant talent for friendship and adventure. Dai's father is invited to take charge of entertainment at the new Steel Pier in Atlantic City, and Dai leaves his baseball team with reluctance, but looks forward to a summer of fun. Most of the story is about Dai's ploys at Atlantic City, the balance about Dai's stay with an aunt in Philadelphia, where he is sent so that he can have a better musical education. The book has a happy blend of pranks, music, family affection, and period detail; the writing style is smooth. Marguerite de Angeli has a special talent for making her children convincingly of their time and, at the same time, children of any time, anywhere.

Dorman, Michael. *Confrontation; Politics and Protest*. Delacorte, 1974. 178p. \$5.95.

R     A detailed survey of the various kinds of confrontations that have taken place in  
7-   the United States since the 1950's, when the nonviolent boycotts and sit-ins of the civil rights battle began. Dorman describes the wave of student protest (with particular attention to Berkeley and Kent State), the demonstrations during political conventions, and the more violent terrorism in recent years. His analysis of the comparative effectiveness of pacific and violent acts is thoughtful, his summary remarks on the strengths and weaknesses of confrontation politics shrewd. Well written, impartial in assessment of culpability or contribution, this is a valuable overview of the impact of confrontation on national events. A list of sources and an index are appended.

Elwood, Roger, ed. *The Other Side of Tomorrow; Original Science Fiction Stories About Young People of the Future*; illus. by Herbert Danska. Random House, 1973. 207p. Trade ed. \$3.95; Library ed. \$4.59 net.

Ad   Unlike most science fiction anthologies, this contains nine original stories that vary  
6-10   in style and literary quality but are united by the theme: young people face the problems of the distant future. These are not Elwood's best selections (he edited four other anthologies in 1973) but readers can identify with the young protagonists, and a few of the stories are soberly chilling, like J. Hunter Holly's "The Others," or Joseph Green's "Let My People Go!"

Ewen, David. *Orchestral Music; Its Story Told through the Lives and Works of its Foremost Composers*. Watts, 1973. 312p. illus. \$9.95.

R     Second in a "Mainstream of Music" series (the first was *Opera*; still to come are  
7-   *Vocal Music* and *Solo Instrumental and Chamber Music*), this has reference use despite the fact that it is not all-inclusive. The major part of the book is devoted to chapters that discuss the work of major composers—from one to four per chapter—with authority and clarity, with major trends, changes in form of composition, analyses of individual compositions, and distinctive individual contributions included. The first chapters describe orchestral instruments, the way they developed, how they are used in contemporary orchestras, and the beginnings of orchestral music—both the background and the sixteenth century emergence of orchestral forms as they have persisted—with variations—to today. Like other Ewen books, this is packed with information yet not so solidly that it impairs the style. A glossary and an index are appended.

Fisher, Aileen Lucia. *Do Bears Have Mothers, Too?* by Aileen Fisher and Eric Carle. T. Y. Crowell, 1973. 24p. illus. \$4.95.

R  
K-2 A collection of poems addressed to animal young by their mothers is illustrated by pictures that take full advantage of the oversize pages. The pictures—large in scale, bright, handsome, executed in a combination of collage and other media—are excellent for group use as well as for individual lap-lookers. The poems are breezy and fresh, with moments of humor and a permeating mood of mother love. Sample: "Cygnets, you must practice early/not to be unkempt or surly/Swans have quite a reputation/ we are known in every nation/For our grace and comely beauty/To uphold this is your duty." A beguiling book.

Fox, Michael. *Vixie, The Story of a Little Fox*; illus. by Jennifer Perrott. Coward, 1973. 91p. \$4.95.

R  
4-6 A study of fox behavior is cast in narrative form and is illustrated with drawings that are realistic, occasionally approaching the felicity of John Schoenherr's animal pictures. Vixie mates, breeds, encounters other creatures as friends or foes, forages for food, trains her cubs, and goes off on her own when they are old enough to leave. Woven through the story is a restrained diatribe against cruel or unthinking people (a vindictive farmer, some fox-hunters) and some information about the balance of nature and the foolishness of disturbing it. Fox's descriptions of animal behavior are based on informed observation, the book's only weaknesses being a carelessness in style ("Nor would they go out hunting for one prey alone and nothing else (Like most human hunters do,") and—albeit infrequently—an endowment of unprovable mental capacity: "... left her puzzled and curious. Were there more of them, and were they really foxes, since they were so catlike?"

Garner, Alen. *Red Shift*. Macmillan, 1973. 197p. \$5.95.

SpR  
9- In a pyrotechnical display of imaginative writing, Garner moves back and forth among three sets of characters, their lives bound by an object, an ancient votive axe, and by the fact that each character (or set of characters) must make a difficult decision about a course of action. Jan and Tom are contemporary, an unhappy pair of lovers who are forced to meet irregularly in a neutral zone; Macey is a visionary schizoid who serves with the Legion in second century Britain; Thomas is a victim of the brutality of civil war in the seventeenth century. While the use of contemporary speech in second-century episodes ("follow the kid . . . like you flipped . . . we're your mates, goofball . . .") is jarring, it gives the dialogue among rough soldiers an effective immediacy. In part because the episodes are comparatively brief, the shifts often seem shocking; while the writing is incisive and the concept intriguing, the shifts are at times confusing. This may appeal more to the sophisticated reader; it is almost more an adult book that some young people will find absorbing than an absorbing story for young people.

Giovanni, Nikki. *Ego-Tripping and Other Poems for Young People*; illus. by George Ford. Lawrence Hill, 1974. 37p. \$4.95.

R  
6- Illustrated with vigorous black and white pictures, a book of poems selected by the author (from her published works) as being especially appropriate for young people. Some of the poems are about children, tender or impassioned, some are about Giovanni's childhood; some of the poems are angry and some an ebullient explosion of love or pride; all of them are a celebration of blackness.

Gobhai, Mehli, illus. *To Your Good Health; A Russian Folk Tale* from the Andrew Lang Version. Holiday House, 1973. 26p. \$4.50.

Ad 4-6 Based on the Andrew Lang version, the tale of the obstinate shepherd is illustrated with flowing, exuberant drawings that (visually) overshadow the text. The only one in the kingdom who does not say, "To your good health," the solemn young shepherd, is brought before the king and reprimanded. He refuses to say the phrase until he is given the hand of the princess. Three times the shepherd is exposed to danger, three times he emerges unscathed; three times the king offers a tempting bribe, three times the shepherd refuses. The king capitulates, the wedding takes place—and when the king sneezes, the prince consort is the first to say, "To your good health." The story is adequately told but lacks the strength of structure and logic that most folk material has: there is no explanation for the shepherd's obduracy before he has seen the princess nor is there an explanation for the king's insistence, since he could have commanded death or imprisonment.

Goble, Paul. *Lone Bull's Horse Raid*; by Paul and Dorothy Goble; illus. by Paul Goble. Bradbury, 1973. 54p. \$5.95.

R 5-8 Lone Bull, who tells the story, is a fourteen-year-old Oglala Sioux of the late nineteenth century; like other boys, he yearns to win honor and status by capturing a horse from the enemy, the Crows. The text is solidly written but permeated with the excitement and suspense that Lone Bull feels. Both in the writing and in the stunningly detailed, colorful pictures the Gobles' account is given added validity by the authenticity of detail and by their respect for the culture they portray. A list of additional readings about horse raiding and tribal battles among North American Indians is appended.

Grant, Sandy. *Hey, Look at Me! A City ABC*; photographed by Larry Mulvehill. Bradbury, 1973. 26p. \$4.95.

Ad 3-5 yrs. A book of action photographs shows city children at work and play, and also functions as an alphabet book. Most of the pictures are excellent as illustrations of the word (cutting, digging, eating, etc.) although a few are not quite clear; the picture for "hopping," for example, shows a hopscotch diagram but the child's feet could both be on the sidewalk. Each page has the action word, the letter in upper and lower cases, and a large picture, sometimes two or three in sequence. There's lots of space, and the book has a liveliness few alphabet books achieve.

Habenstreit, Barbara. *"To My Brother Who Did a Crime . . ."; Former Prisoners Tell Their Stories In Their Own Words*. Doubleday, 1973. 248p. \$4.95.

Ad 8-12 An introductory section explains the background of the taped interviews which, transcribed, constitute the major portion of this book. As part of a program planned by the Department of Correction of the State of New York, a group of young men were given early release from prison and were enrolled in Long Island University where they lived in a dormitory, attended classes, and were under the supervision of a parole officer whose office was close to the dormitory. Their stories vary in length, style, and candor, but they give, in toto, a sober picture of prison conditions, of the difficulties in adjusting to—as well as being accepted by—the world outside. The success in the program varied from one participant to another, in large part dependent on personality and motivation. A final section gives information about the members of the group after the period in which their monologues were taped; it also points out or corroborates facts that have emerged from the accounts: the capriciousness of justice, the conditions that predispose a child to become a criminal or an

addict, the failure of prisons to rehabilitate or to prevent recidivism. Not conclusive, but convincing.

Hirsch, S. Carl. *Meter Means Measure; The Story of the Metric System*. Viking, 1973. 126p. \$4.95.

R  
6-10 With the slow but imminent change that will take place in the United States when the conversion to the metric system begins, books like this and Branley's *Think Metric!* for younger readers, can pave the way for comprehension both of the need for change and of the system itself. The first part of the text discusses the various systems of measurement that obtained in history, including the plan for revision, drawn up by Jefferson and never adopted, that would simplify and codify measurements in the new United States. The metric system was used throughout most of the world, but America's ties were to Britain and the British system of measurement. In 1866, a law was passed that permitted use of the metric system here, but it took years before the National Bureau of Standards came up with a report (1971) that recommended adoption of a metric system. Hirsch describes some of the ways in which we have already incorporated the system and discusses its advantages. The text is occasionally discursive, but it is sprightly in tone and informative. A set of metric tables, some suggestions for additional reading, and an index are appended.

Hoff, Syd. *A Walk Past Ellen's House*. McGraw-Hill, 1973. 28p. illus. Trade ed. \$4.50; Library ed. \$4.33 net.

Ad  
2-3 Illustrated with Hoff's familiar cartoon-style drawings, a story that is clearly intended to help children who feel shy about making overtures to the opposite sex is only partially successful. Harvey and Ellen live on the same block; he avoids her house because he is afraid the other boys will tease him, and he overcomes his timidity when he helps a woman with a heavy package and walks past Ellen's house; he then decides that maybe Ellen needs a friend and he is never afraid again to walk past her house. While it is true that boys do tease each other about liking girls, this could as well make a boy self-conscious about the situation as ease his timidity. Also, Hoff extends the story-line too much: Harvey is so assiduous in avoiding Ellen's house that he won't go to meet his father, drops out of games (and gets teased anyway because he's afraid to let Ellen see him) and goes four blocks out of his way while doing an errand for his mother.

Holder, Glenn. *Talking Totem Poles*. Dodd, 1973. 80p. illus. \$3.95.

Ad  
4-6 A description of the almost-lost art of totem carving that existed in tribal cultures of Indians of the Northwest Coast, liberally illustrated with photographs of totem poles, is limited by the solid writing style but useful because there is little material on the subject. Holder discusses the several kinds of poles (memorial, mortuary, heraldic, etc.) and explains that the symbols carved on them were meaningful only to those who already knew the story they told; he describes the efforts made in the past and present to preserve these distinctive art forms, and the attempts being made today to teach young people to carve totem poles. A pronunciation guide that gives phonetic spelling for eight Indian tribes, a bibliography, and an index are appended.

House, Charles. *The Friendly Woods*; illus. by Victoria De Larrea. Four Winds, 1973. 96p. Trade ed. \$5.50; Library ed. \$5.88 net.

Ad  
3-5 A small boy whose dog is lost knows that the pup has run off into the woods, but he is afraid to go there. His father tells Billy that the woods are friendly and informative, that it's just like reading a book; Billy asks a friend to go with him and follows the

trail that the dog and "a Creature" have made. Billy finally realizes that his father has slipped off ahead of him (having refused to go earlier) and has rescued the dog. Most of the story moves slowly, as Billy and his friend analyze the tracks of the dog and other creatures. An appended section can be used for identifying footprints. The informational aspect of the text obtrudes on the story, which is adequately told and nicely illustrated. The father's role is unsympathetically portrayed, since he refuses to help a child who is worried about a lost pet and is fearful.

Ipcar, Dahlov (Zorach). *A Flood of Creatures*. Holiday House, 1973. 43p. illus. \$5.95.

Ad K-2 A fussy old woman who lives alone wakes one morning to find animals all over her house and a boy, calmly eating oatmeal, in the kitchen. There's been a flood, he explains, but she doesn't give this credence and opens the door. The water pours in and the house floats off; the old woman discovers that it's very handy to have milk and eggs when no other food is available. When the floodwaters recede and the house comes to rest, the woman decides that animals aren't so bad. She tells would-be rescuers that the boy is hers, and the whole menagerie settles down to live together. The pictures of animals packed into the house are neither graceful nor humorous, but they are colorful and lively; while the story isn't very substantial, it has plenty of action, a stress situation, and resolution of conflict as assets.

Jarrell, Mary. *The Knee-Baby*; illus. by Symeon Shimin. Farrar, 1973. 29p. \$4.95.

Ad 2-4 yrs. When a new baby comes along and becomes the lap-baby, a child is a knee-baby. And that's what Alan had been since his baby sister was born. Sometimes he pretended to be a baby, too; sometimes he thought ruefully of his grandmother, who always had a place on her lap for him—and sometimes he had a turn on his mother's lap, and "... there wasn't any hurry. And they didn't need to talk, And they kept on rocking and kept on being-each-other's on and on, and on and ON." This is just a wee bit on the sweet side, a little precious in writing style, but it captures the attitude of the dethroned child, especially in the soft pastel pictures.

Jones, Hettie. *Big Star Fallin' Mama; Five Women in Black Music*. Viking, 1974. 150p. \$5.95.

R 7- Five biographies of outstanding singers (Ma Rainey, Bessie Smith, Mahalia Jackson, Billie Holiday, and Aretha Franklin) are written with candor and sensitivity, objective in viewpoint and vigorous in style. The book gives, incidentally, a great deal of information about popular music in this country and the contributions of many black performing artists as well as of the five biographees. A bibliography, a discography, and an index are appended.

Kavaler, Lucy. *Life Battles Cold*; illus. by Leslie Morrill. Day, 1973. 160p. \$6.50.

R 6-10 A comprehensive examination of the ways in which living things adapt to extreme cold concludes with a discussion of the possibility of human hibernation in times of stress. Like other books by Kavaler, this is distinguished by its objectivity, its accuracy, and its logical organization of material; the style is straightforward and dignified, the illustrations are attractive and informative. The text describes the adaptations men have made to cold, both in their bodily processes and in their way of life; it examines the effects of cold on flora and fauna, and their adaptations to it; it surveys the mechanisms used by living things to adjust while active and while dormant. An index is appended.

Kay, Eleanor. *Sex and the Young Teen-ager*. Watts, 1973. 66p. illus. \$3.95.

Ad 6-9 A registered nurse who has written many children's books on medical topics, Eleanor Kay goes a bit beyond the usual sex education book, but not far. The explanation of reproductive organs, changes of puberty, nocturnal emission, menstruation and menopause, conception, birth, and genetic inheritance are brisk and factual. While a question-and-answer section calmly discusses homosexuality, incest, rape, frigidity, and other topics, it gives less guidance than the title might lead the reader to expect. In the textual discussion of masturbation, the author stresses the fact that the practice is neither harmful nor abnormal, yet suggests that "Although it will often be difficult, try to focus your mind on other things." After describing the unreliable nature of birth control devices: "Naturally, the next question is what do you do instead? . . . The answer sounds a lot easier than it is, but nonetheless it's the answer. Somehow, both of you must stop, *now!*" A glossary, a list of five books of related interest, and an index are appended.

Kellogg, Steven. *The Island of the Skog*; story and pictures by Steven Kellogg. Dial, 1973. 28p. Trade ed. \$5.95; Library ed. \$5.47 net.

R K-2 Harried by the vicissitudes of urban living (i.e. cats and dogs) a group of mice decide to sail off in an antique model ship in search of a peaceful island. They find their haven, but they also find huge footprints and decide that they must trap the creature called a Skog that is shown on their map ("population: one Skog"). Jenny, the gentle voice of reason, finds a way to catch the Skog and they discover that the animal is a wee beastie that has been masquerading in a large covered frame to fool its enemies. Eternal peace is declared, and the story ends with a rousing chorus of "Friends forever, Skog and mice." Kellogg is at his best at this kind of blithe nonsense: appealing animal characters, an unsubstantial but busy plot, a happy ending, and a light, humorous style; the frosting on his cakes are always the illustrations, full of charming details that are not overstressed, but left for the child to find for himself or perhaps pore over after they've been pointed out: the chart hung upside down, the telephone on an island that's deserted, the impossibly long pennant on the mast.

Kerr, M. E. *The Son of Someone Famous*. Harper, 1974. 226p. Trade ed. \$4.95; Library ed. \$4.79 net.

R 6-10 Brenda Belle Blossom! What a name for a fifteen-year-old who refers to herself as a flat-chested tomboy. Brenda Belle is astounded when a new boy in town seems interested; Adam Blessing, who has come to stay with his grandfather, is easy to talk to and ready to form a defensive alliance. (Brenda Belle calls it going steady.) Adam is the son of a celebrity and doesn't want anyone in town to know it; when his loving ex-stepmother visits him, she—being an actress—is recognized; but Adam keeps his secret. He and Brenda have drifted into relationships with others by the time he leaves town, and she knows but wouldn't betray a friend. The chapters are written alternately by the two ("From the journal of A." and "Notes for a Novel by B.B.B."), a device that functions smoothly in a lively, convincing story that has strong characterization, excellent dialogue, and a novel, convincing story line. The author is particularly deft in depiction of the relationships between adult and juvenile characters, in striking a contemporary note, and in drawing the shifts and balances within the adolescent community so that they are wry and touching without being either cute or sentimental.



Knudsen, Per Holm. *The True Story of How Babies are Made*; written and illus. by Per Holm Knudsen. Childrens Press, 1973. 29p. \$3.95.

M  
2-4  
yrs.      Conception, gestation, and parturition are described in a direct and simple way, with the accent on love between the parents and their joy at having a baby. The text is nicely geared for very young children; the stiff, cartoon-style figures by the Danish author-illustrator have fixed, happy smiles—including the baby. The parents are shown nude throughout the part of the book that shows changes *in utero*; not until they are ready to go to the hospital are they garbed, and there are a few other unrealistic touches: the father is in the delivery room without gown or mask, and the mother is shown after delivery happily holding up her child, but she is nude and uncovered. The approach is good, the execution leaves something to be desired.

LaFarge, Phyllis. *Joanna Runs Away*; illus. by Trina Schart Hyman. Holt, 1973. 57p. \$4.95.

Ad  
2-4      Joanna comes home to loneliness every day, since her mother works; her greatest comfort is her pets, but she likes the vegetable man's horse better than any other animal. Each Wednesday Joanna runs down to pet the horse, Costanza; one day she sneaks into the wagon and rides home with the unknowing peddler. She dreams of going with Costanza to some green field—but the peddler hears the horse, comes out to scold Joanna and take her home, and she is reunited with her mother. Subplot: a small neighbor has asked for help (and friendship) and been spurned by Joanna; the story ends with Joanna's realization that other people are lonely, and she slips into her friend's room for a bit of good-night comfort. The story is subdued and realistic, the story line not strong but believable. Assets: the understanding reception by Joanna's mother, the touching appeal of the small neighbor (his turtle is ill) and the clean lines and attractive people in Hyman's nicely-composed city scenes.

Mayer, Mercer. *Mrs. Beggs and the Wizard*; written and illus. by Mercer Mayer. Parents' Magazine, 1973. 40p. Trade ed. \$4.50; Library ed. \$4.19 net.

Ad  
K-2      A story of magical wit-pitting affords the author-artist an opportunity of assembling a lusty crew of horrible/humorous creatures, in a story filled with such ebullient nonsense (albeit not much substance) that they can't be taken seriously. Mrs. Beggs runs a rooming house filled with animate and inanimate Victoriana, and her new roomer, self-billed as Wizard Extraordinaire, creates havoc with reptiles and monsters and rain in the parlor, etc. Mrs. Beggs finally calls on some monsters herself, and they overpower the wizard. The beleaguered guests now complain of boredom. But a strange creature rings the bell, its tail peeping out from a voluminous cloak . . . end of story. At least, the end of what's in the book.

Michelson, David Reuben. *Atomic Energy for Human Needs*. Messner, 1973. 189p. illus. Trade ed. \$5.95; Library ed. \$5.29 net.

Ad  
7-10      A workmanlike report on present and projected uses of the atom; while the writing style is dry and has more the tone of a culled-research paper than of an authoritative voice, it does give an up-to-date picture of the ways in which atomic power is being used in medicine (diagnostic, therapeutic, and research), in industry and agriculture, and in analytical or detective work in many fields. Most topical, perhaps, is the discussion of the uses of nuclear explosives to free trapped natural gas and oil; most provocative is the conjecture about the dangers of having too many reactors, too much radioactivity. A bibliography and an index are appended.

Oakley, Graham. *The Church Cat Abroad*. Atheneum, 1973. 34p. illus. \$6.95.

- R  
K-3      A sequel to *The Church Mouse* (reviewed in the April, 1973 issue) is truly delightful. Samson, the church cat who is a friend of all the church mice, sallies forth with two of the mice to find a fortune after they have muffed a chance of making money filming a television commercial. Reason for search: the campaign to raise money for the leaking vestry roof has been going badly. Nothing goes according to plan, but the sojourn on the tropical island is replete with amusing incidents and the way in which the three animals manage to get back to England is ingenious. When they do get back to the church, penniless, they find that the fund has increased by a few halfpennies, but they are warmly welcomed nonetheless. Freshly imaginative, and very funny, the story is illustrated by drawings full of comic details, some of the printed signs visible only by magnification, but it's worth hauling out a magnifying glass.

Price, Christine. *Talking Drums of Africa*. Scribner, 1973. 43p. illus. \$5.95.

- R  
3-5      Vigorous, stark woodcut illustrations swirl through the pages of a text that describes the drums of the Ashanti and the Yoruba peoples. Some of the patterned prose describes the drums themselves, some the dances and the songs; both in the portrayal of the ceremonial procedures and in the stately chants are evidences of cultural patterns. In discussing the various drums, Price explains how the drummers achieve different tones and how these imitate the inflections of the spoken language.

Pringle, Laurence. *Into the Woods; Exploring the Forest Ecosystem*. Macmillan, 1973. 54p. illus. \$4.95.

- R  
4-6      Clear, informative photographs add to the usefulness and visual appeal of a succinctly written, well-organized book on forests. Pringle describes the layers of growth, from forest floor to the tallest leaf canopies, the flora and fauna of each, and the interdependence of all the life forms of the forest ecosystem; he also discusses the changing ideas naturalists have about forest fires, the need for conservation and replanting after lumbering, and the beauty of forest areas. His explanations of plant succession and the energy cycle of the forest are lucid. A glossary, a list of books suggested for further reading, and an index are appended.

Ruchlis, Hyman. *How a Rock Came to Be in a Fence on a Road Near a Town*; illus. by Mamoru Funai. Walker, 1974. 29p. Trade ed. \$4.50; Library ed. \$4.41 net.

- R  
2-3      Written with simplicity and grace, nicely illustrated, this explains how a rock was formed, millions of years ago, in the sea—rose as part of a mountain top—became weathered and split off—was carried by glacial flow to the field where a farmer dug it up and used it for part of a fence. The text is accurate but does not digress to discuss such subjects as the different kinds of rocks or the cause of the land rising from the ocean floor, although the illustration shows volcanic action. Deftly compartmentalized in treatment, the book gives a good picture of the slow, inexorable changes in nature.

Schlein, Miriam. *The Rabbit's World*; illus. by Peter Parnall. Four Winds, 1973. 26p. Trade ed. \$4.95; Library ed. \$4.88 net.

- Ad  
2-4      A small snowshoe rabbit is intrigued by the world around him: the tinkling stream, the trees and the thickets, the white snow falling. At first he cannot understand what his mother means when she says all these things are his, but he learns—he can drink from the stream, hide in the thicket, eat the bark of the trees; best of all, he can change color when the snow comes. Gentle in tone, unobtrusively informative, warm

in portraying the affection between mother and child, this is illustrated with precise and delicate drawings that catch the mood of the story, which may be limited in appeal to some readers because there is a minimum of action and no plot line.

Scott, John M. *Heat and Fire*; illus. by Lawrence Di Fiori. Parents' Magazine, 1973. 64p. \$3.78.

M  
3-5 A discussion of various aspects of heat and fire: how heat is used in changing or producing new forms of matter, how heat increases with the rate of molecular activity, how one form of energy can change into another, various ways in which heat is created, causes and control of fires, and—in a brief final section—a superficial discussion of the energy crisis. The material is accurate, but it is presented in a rambling style and with poor organization within the chapters. The illustrations have captions of variable usefulness. An index is appended.

Segal, Lore. *All the Way Home*; illus. by James Marshall. Farrar, 1973. 30p. \$4.95.

Ad  
3-5 yrs. Humorous pictures add a nonsense note to a tallish nursery tale that uses repetition and cumulation in modest fashion to add appeal to a slight tale stretched from situation to story. When mother takes Juliet and baby George to the park, Juliet falls down and cries. Finding this enjoyable, she proposes to keep it up although mother threatens an immediate return home. Juliet bawls, the baby grins, and the procession is joined by a barking dog, a meowing cat, and a squawking bird. The group keeps walking around the block until Juliet stops crying, because the doorman refuses to let the family in until there is quiet.

Seide, Diane. *Careers in Medical Science*. Nelson, 1973. 144p. \$5.95.

Ad  
6-9 A registered nurse describes medical and paramedical careers, including the nature of the work, the preparation for each career, the salary range, and the importance of each individual contributor to medical science. The weakness of the book is in the almost rapturous tone that often accompanies the discussion of the satisfaction of the profession and in the implications of greatness: "To be a doctor is a profession (sic) that calls upon man's highest moral virtues . . . today we still feel a kind of awe when we think about the men who choose it as a career," or ". . . you can find personal satisfaction and a deep sense of accomplishment in a health career. The community needs you," and "A patient's life is held within the hands of the medical technologist and other members of the lab team." And, speaking of inhalation therapy, "To do the job well, you will need intelligence, warmth, compassion, patience, understanding, and a high degree of manual dexterity." Nevertheless, the book gives useful information; each chapter or section lists sources of information for that medical speciality, and these are inter-alphabetized at the end of the book. A glossary and index are appended.

Seuss, Dr. *Did I Ever Tell You How Lucky You Are?* Random House, 1973. 48p. illus. Trade ed. \$3.50; Library ed. \$4.19 net.

Ad  
K-3 More sheer Seuss nonsense, with wildly fantastic pictures of imaginary places and occupations, and with a rhyming text that uses invented words and names that match the drawings in extravagance. An old man, cactus-sitting in the desert, purportedly has told the author when he was a child, how lucky he was—and then follow all the horribly unlucky examples. Two samples: "And how fortunate *you're* not Professor de Breeze/who has spent the past thirty-two years, if you please/ trying to teach Irish ducks how to read Jivvanese," and, "And think of the/poor puffing Poogle-Horn Players/who have to parade down the Poogle-Horn stairs/every morning to wake up/

the Prince of Poo-Boken/It's awful how often their poogles get broken!" Nothing like the charm of the earliest Seuss books here, but for those who are addicted, the razzle-dazzle will probably be appealing.

Simon, Hilda. *Snakes; The Facts and the Folklore*; illus. by the author. Viking, 1973. 128p. \$6.95.

R  
6-10 Meticulously detailed, handsome drawings add to the beauty and the usefulness of a book that is smoothly written, well-organized, and informative. There are separate chapters on giant, rear-fanged, venomous, and non-venomous snakes, profusely illustrated with pictures that will enable the reader to identify species; these chapters are preceded by one on "Snakes in Myth, Folklore, and History," and followed by a very sensible chapter on keeping a pet snake, with emphasis on the snake's well-being. A final chapter gives the ranges of familiar snakes of North America, with maps in color; and index is appended.

Spence, Eleanor. *The Nothing Place*; illus. by Geraldine Spence. Harper, 1973. 228p. Trade ed. \$5.50; Library ed. \$4.79 net.

R  
5-7 Glen, the new boy who had just moved to Sydney was strange, Shane thought. He stared at one so . . . and sometimes he ignored the person speaking to him. It wasn't until another friend, Lyndall, told Shane that she'd discovered that Glen was deaf and embarrassed about it that he understood and sympathized. When Glen learned that his friends' project, a commemorative museum, was to raise money to buy him a hearing aid, he was furious; when he learned of parental investigation of a special school, he left home. It was an elderly friend he'd made, old Reggie, who convinced Glen to go home and compromise: to get a hearing aid and be able to stay on at school with the friends who had only tried to help. The characters are well-drawn, the dialogue natural; the friendship between Glen and Reggie is particularly well developed. Although the story is set in Australia, it has a quality that transcends locale, and the situation—a handicapped child who is resentful and self-conscious but who comes to realize the fact that others accept his handicap and that he must do so as well—is depicted with honesty and moderation.

Srivastava, Jane Jonas. *Statistics*; illus. by John J. Reiss. T. Y. Crowell, 1973. 34p. Trade ed. \$3.75; Library ed. \$4.50.

R  
2-4 A book that tells, in very simple terms, what statistics are and how they are gathered is illustrated with bright, clear pictures that use color to full advantage. The text shows how statistics can be translated into bar, line, and circle graphs and tables; it discusses polls and samples, suggests ways that the reader can gather statistics, and it points out the important fact that how, when, and where the facts are gathered—or by whom—can affect the results. Crisp, clean, and informative.

Stevenson, James. *Here Comes Herb's Hurricane!* Harper, 1973. 150p. illus. Trade ed. \$3.95; Library ed. \$3.79 net.

R  
3-5 There's a debonair charm to the dialogue in this entertaining story about an animal community, and the brisk sketches have humor and vigor. Herb is a natural leader, and when he hears that the perfectly calm, balmy September day he's enjoying is a hurricane-breeder (and he hears it from an absolutely unreliable source) he goes into action and organizes a distant early warning system. Unfortunately, some of his henchmen are unreliable and there are some false alarms; there is also a two-part ending, both aspects vindicating our hero. The story line is sturdy and needs no support, but it gets wonderful buttressing by the characterization: the perennial

whiner who reiterates the fact that he never asks for sympathy, the hard-working beaver who dwells lovingly on how much harder he works than others do. Great fun, and a good story for reading aloud to children too young to read it independently.

Tate, Joan. *Tina and David*. Nelson, 1973. 95p. \$4.25.

Ad 7-10 When they had been children in the same classroom, David had been a lonely, silent child, friendless and uncommunicative. Tina had written notes to him, since he was so shy, and he had answered. Now eighteen, Tina runs into David when she takes a new job, and one day she finds a note tucked into a hole in a tree; he has noticed that she always stands there to catch a bus. From this first, tenuous beginning Tina and David slowly move toward true friendship and then love; he talks freely to her, even visits her family. When "their" tree is cut down, Tina is dismayed, but David says, "It's a pity. I like that old tree. But we don't need it any longer." There's no drama here, and little action, but the gradual unfolding of affection, the growing security that David feels, and the sensitivity with which Tate portrays the relationship are affective and realistic, the slow style suited to the situation.

Taylor, Theodore. *Rebellion Town, Williamsburg, 1776*; illus. by Richard Cuffari. T. Y. Crowell, 1973. 212p. \$4.50.

Ad 6-9 In a carefully researched book that follows the developing resentment and protest against British rule as it was evidenced in Williamsburg, Taylor gives a logical picture of the move toward independence. While the text is not cohesive, there are some moments of drama and a vivid picture of Patrick Henry as he develops from a rustic figure with a gift for oratory to a seasoned legislator who becomes the first governor of the state of Virginia. The book also makes clear how much of our Declaration of Independence (and other, similar documents in other countries) was based on the work of George Mason, whose Declaration of Rights for the Virginia colony was adapted by Thomas Jefferson. A bibliography and an index are appended.

Titus, Eve. *Anatole in Italy*; illus. by Paul Galdone. McGraw-Hill, 1973. 32p. Trade ed. \$4.95; Library ed. \$4.72 net.

R K-3 Every proper hero of an adventure story should be brave, cunning, and personable, loyal to his friends and lofty in his cultural standards. Especially if he's a mouse. Another tale of derring-do takes Anatole to Italy to discover why the friend of his employer is losing his cheese business. Anatole is a professional cheese-taster, but it takes the help of all the mice of Rome to outwit the fiendish rivals (named, of course, Borgia) who are engaged in sabotage. There are a few more spicy bits of sub-plot, but they are frosting on the cake. A light style, a good plot, humor in the situation, and totally engaging drawings keep up the standard of the several Tales of Anatole.

Tunis, John Roberts. *Grand National*. Morrow, 1973. 159p. Trade ed. \$4.95; Library ed. \$4.59 net.

NR 5-7 "Riding is a damn sight more *meaningful* than college," Stan had said, his heart set on entering his horse Quicksilver in the Grand National. But Stan went off to Vietnam, a draftee, and was killed by a civilian sniper. Jack, his father, decided to carry on in Stan's memory, and took Quicksilver to England for training. The rest of the story is predictable—despite obstacles, Quicksilver wins the race, and the heavy hints of romance between Jack and an Englishwoman who works with sick or injured horses ends with a last-page proposal. The story plods, the writing is mediocre in

style, and it seems improbable that any reader but the steeplechase buff will find it appealing.

Van Riper, Guernsey. *Behind the Plate; Three Great Catchers*; illus. by Jack Hearne. Garrard, 1973. 95p. \$2.98.

Ad 3-5 A description of the careers of three former catchers—Mickey Cochrane, Bill Dickey, and Roy Campanella—is written in pedestrian style, but the subject makes the book appealing to baseball fans, and it can be used by slow older readers. Each vignette has a smattering of biographical background, commentary on the player's rookie years, on the injuries a catcher suffers, and on the games that were crucial in pennant or series play. Some action photographs are included.

Viorst, Judith. *My Mama Says There Aren't Any Zombies, Ghosts, Vampires, Creatures, Demons, Monsters, Fiends, Goblins, or Things*; illus. by Kay Chora. Atheneum, 1973. 40p. \$4.95.

R 4-6 yrs. Black and white pictures show both the reality of a small boy's conflict situations and the deliciously horrible creatures his imagination produces. The book has no plot line, but there are a series of amusing incidents that follow a pattern. "My mama says there aren't any . . ." whatever his ogre-of-the-day is, but then, ". . . once she gave me 19 cents when yo-yos cost a quarter. So . . . some times even mamas make mistakes." This would be only mildly amusing were it not for the yeasty style, especially noticeable in the mother-son dialogue, which captures just the right notes of plaintive child and patient-but-exasperated adult. The yes-but catalog ends on a reassuring note of maternal teasing and a loving hug.

Walker, Pamela. *Twyla*. Prentice-Hall, 1973. 125p. \$4.95.

Ad 6-9 A story told via the typewritten letters of a retarded girl of fifteen, Twyla Krotz, to the college freshman she loves, ends with a sad note in which Twyla says, "This is the last letter I'm gonna write to You Wally . . . everything's gone wrong . . . I don't get no dad to help me and now my moms just sad all the time. and me too. Maybe my friends and teachers will be sad and miss me even if they did want to send me away. Will you miss me Wally? I'll love you forever." The story is prefaced by the one communication from Wally, deploring the fact that he had never written Twyla and including a newspaper clipping about her death in a "one-car accident." While the letters are poignant and at times funny, and they clearly show the pathos of Twyla's life (affectionate, eager to have friends and do the right things, Twyla is the butt of her classmates' jokes) the book suffers as a story because it is repetitive in incident and has no variation of tone or viewpoint.



## READING FOR LIBRARIANS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Adams, Charles W. "The School Media Program: A Positive Statement." *School Media Quarterly*, Winter, 1974.

Avery, Gillian. "Fashions in Children's Fiction." *Children's Literature in Education*, September, 1973.

Baxter, Katherine B. "Combating the Influence of Black Stereotypes in Children's Books." *The Reading Teacher*, March, 1974.

Children's Book Council. 1974 editions of the Newbery and Caldecott bookmarks are available from the C.B.C. Each is \$2.50 for 100 copies. Materials for the Summer Reading Program and for Book Week are also available. Write to the C.B.C., Attn: N/C Bookmarks, 175 Fifth Avenue, New York, N.Y. 10010.

*Children's Literary Almanac*. George Kurian Reference Books, 1973. 115p. paper. \$6.95. A directory of the children's book world in the U.S. Available from the publisher, Box 154, Pelham, N.Y. 10803.

*The Children's Services Division Checklist of Materials 1972-73*. \$.16 in stamps and a self-addressed mailing label. C.S.D., American Library Association, 50 E. Huron St., Chicago, Ill. 60611.

Collinson, Roger. "The Children's Author and His Readers." *Children's Literature in Education*, March, 1973.

Commire, Anne. *Something About the Author*, v.5. Gale Research, 1973. 205p. \$15.00. Gale Research Book Tower, Detroit, Michigan 48226.

Egoff, Sheila. "Stars That Gem the Blue." *Candian Library Journal*, September-October, 1973.

Freiberger, Rema. *Report on Teenage Reading Tastes and Habits*. New York Times, 1973. \$1.00. Available from N.Y.T., School and College Service, 229 W. 43rd Street, New York, N.Y. 10036.

Gillespie, John, and Spirit, Diana. *Creating A School Media Program*. Bowker, 1973. 236p. \$11.50.

Hamilton, Virginia. "Literature, Creativity and Imagination." *Childhood Education*, March, 1973.

Haviland, Virginia. *Children and Literature; Views and Reviews*. Scott, Foresman, 1973. 461p. paper. \$4.95.

*Issues in Children's Book Selection*. Bowker, 1973. 216p. \$9.95.



